

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

MELVIN BERMAN, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, NOVEMBER 30, 1980

3 PM

PROGRAM

Festive Overture

DMITRI SHOSTAKOVICH

This is a piece of circumstantial music composed for no specific occasion. However, its jubilant character explains why it was chosen to be premiered in a special concert in Moscow on November 6, 1954 under Alexander Melik-Pashazev celebrating the 37th anniversary of the October Revolution. The opening brass fanfare, the tempo indications (Allegro and Presto) and the brass build up near the end culminating in nine measures of repeated tonic chords at the end aid in conveying an exultant character. Kabalevsky has pointed out strong similarities, both in mood and in melodic material between this overture and the finale of the 10th Symphony.

Three Japanese Dances

BERNARD ROGERS

Dance of the Pennons
Dance of the Mourning
Dance with Swords

This set of dances was written originally for orchestra in 1933, and rewritten twenty years later for wind band. Upon completion of the latter, the composer wrote: "Two aspects of oriental expression have held a strong appeal for me: the Bible, and the arts of China and Japan. The latter arises from my response to the art of Japanese wood block masters particularly Hiroshige, Hokusai, and Sharaku. There are no pictorial models. The three pieces are merely acts of fancy. In the first dance, the colouring is cool and gay, vernal and naïve. Young girls weave to and fro casting ribbons of silk. The second dance is clad in white (the colour of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by flute and bass flute. The final panel is a Dance with Swords, suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly coloured by percussion."

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL, 1980

Flutes

Dianne Aitken, Toronto
Clifford Chan, Montréal, P.Q.
Michèle Frensch, Grimsby, Ont.
Jeannette Hirasawa, Hamilton, Ont.
Janice Kerkkamp, Mississauga, Ont.
Lynn Langford, Barrie, Ont.
Lisa Lorenzino, Swift Current,
Sask.
Heather Moore, St. John's, Nfld.
Lynn Sampson, Brockville, Ont.
Anne Sidnell, Toronto
Dorothea Weigeldt, Kenora, Ont.

Oboes

Kevin Reid, Weston, Ont.
Helen MacKay, Toronto

Clarinets

Tim Alexander, Coventry, England
Neville Austin, Bramalea, Ont.
Marc Becker, Toronto
Sue Dalkin, Toronto
Liane Jūrmalietis, Petawawa, Ont.
Reesa Koskie, Toronto
Kent McWilliams, Moose Jaw, Sask.
Wayne Toivonen, Thunder Bay, Ont.
Leeanne Wootten, Sudbury, Ont.

Bass Clarinet

Ann Rusk, Saskatoon, Sask.

Bassoons

Colin McEnery, Sackville, N.B.
Alan Stauss, Palo Alto, Calif.

Alto Saxophones

Janis Rubenzahl, Toronto
Rosemary Stewart, Dalrymple, Ont.

Tenor Saxophone

Doug Hunter, Mississauga, Ont.

Baritone Saxophone

Wendy Rothwell, Rexdale, Ont.

Bass

Danny Brennan, Toronto

Trumpets

Mary Evered, Rexdale, Ont.
Jim Gardiner, Sault Ste. Marie
Peggy Matthys, Port Hope, Ont.
Keith Mayo, Montréal, P.Q.
Jens van Vliet, Mississauga, Ont.
Lino Varano, Toronto
Tim White, Hamilton, Ont.

Trombones

Bob Houghton, Thornhill, Ont.
David King, Scarborough, Ont.
Claude Lapalme, Montréal, P.Q.
Cathy Mee, Brampton, Ont.

Bruce Tonkin, Agincourt, Ont.
Terry Tusz, Kincardine, Ont.
John Wilson, Bowmanville, Ont.

French Horns

Deborah Dodds, Toronto
Susan Freeman, Petrolia, Ont.
Alyson McCauley, Scarborough
Eleanor Stubley, Mississauga, Ont.
Roy Takayesu, Hamilton, Ont.

Euphoniums

Valerie Atkinson, Weston, Ont.
Julie Tomljenovic, Scarborough, Ont.

Tubas

Ian McIntosh, Toronto
Paul Sylvester, Guelph, Ont.
George Taylor, Scarborough, Ont.

Percussion

David Bradshaw, Toronto
Chris Burrell, Yellowknife, N.W.T.
Glenn Ford, Mississauga, Ont.
Stephen Green, Mississauga, Ont.
Robin Horn, Victoria, B.C.
Ian Gregory Wright, Toronto

Symphony No. 3 for Band

VITTORIO GIANNINI

Allegro energico
Adagio
Allegro con brio

This symphony was composed on a commission by the Duke University Band and its conductor, Paul Bryan, during the summer of 1958 in Rome. The composer states that "I follow no 'isms' when I compose. I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication. There is no program, only what I heard and felt at that time. I can give no other reason for choosing to write a Symphony to fulfill this commission than that I felt like it and the thought of doing it interested me a great deal." The piece has since established itself as one of the premiere works in the Concert Band literature.

INTERMISSION

Eight Russian Folk Songs

ANATOL LIADOV

Religious Chant
Christmas Carol
Plaintive Melody
Scherzo: "I Danced with a Mosquito"
Legend of the Birds
Cradle Song
Round Dance
Village Dance Song

Liadov was born into an extraordinary family of musicians. His grandfather had been conductor of the St. Petersburg Philharmonic Society and his father was conductor of the Imperial Opera. He studied composition under Rimsky-Korsakoff at the St. Petersburg Conservatory, where he returned as a professor a year after graduating. In his later years, Liadov became intensely interested in Russian folklore and was named to a commission for the collection and publication of Russian folk music. This interest led to the composition of this work in 1906. The suite of brief settings is an example of Liadov's compassionate feeling for the folk idiom

and his remarkable grace, skill and economy of orchestration.

The Red Pony Suite

AARON COPLAND

Morning on the Ranch
The Gift
Dream March
Circus Music
Walk to the Bunkhouse
Grandfather's Story
Happy Ending

This suite was written for the 1948 film version of John Steinbeck's novel Red Pony. The following description of the suite has been prepared by the composer.

"Steinbeck's well-known tale is a series of vignettes concerning a ten year old boy called Jody, and his life in a Californian ranch setting. There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody's grandfather, the cowhand Billy Buck, and Jody's parents, the Tiflins. The kind of emotions that Steinbeck evokes in his story are basically musical ones since they deal so much with the unexpected feelings of daily living.

In shaping the suite, I recast much of the musical material so that, although all the music may be heard in the film, it has been reorganised as to continuity for concert purposes."

Notes by Kelly Boechler

Next Event: Healey Willan Symposium, Thursday, December 4, 1980
at 2:10 pm. Walter Hall

Next Concert Band Concert: March 22, Sunday at 3 pm.
MacMillan Theatre